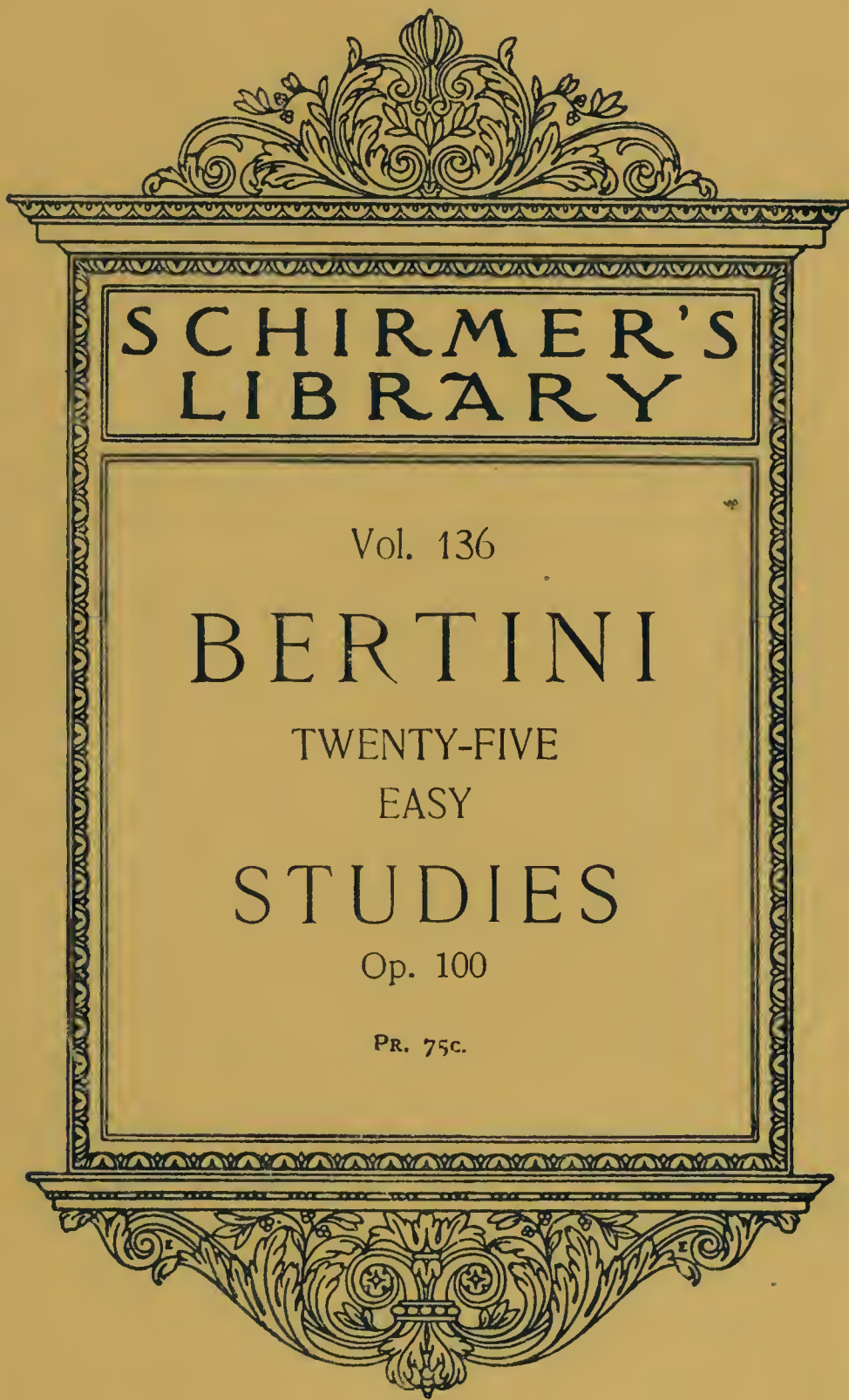



MT  
225  
.B47x  
op.100



SCHIRMER'S  
LIBRARY

Vol. 136

BERTINI

TWENTY-FIVE  
EASY

STUDIES

Op. 100

PR. 75c.

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH

MT  
225  
.347  
Op. 100

Schirmer's Library of Musical  
Classics.



Vol. 136.

H. BERTINI

Twenty-five

Easy Studies

FOR THE

PIANO

WITHOUT OCTAVES



Op. 100

REVISED, FINGERED AND EDITED

BY

MAX VOGRICH AND G. BUONAMICI

---

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

1892



## Etude I.

Fingering, Phrasing and Annotations by  
G. BUONAMICI.

H. BERTINI. Op. 100.

Allegretto. (♩ = 116.)

Piano.

*f* *ten. sempre legato.*

*ten.* *sf*

*ten.* *sf*

*ten.* *sf*

Before playing this study and the subsequent ones with the shadings and in the movements indicated, play them slowly and always loud, giving a special prominence to the accented notes of the measure, and even, if need be, to the unaccented ones.

This exercise should accordingly be practiced thus:

also thus:

The comma (,) found in the 10th measure, and which will be found in other places in the course of these Studies, indicates a raising of the hand as much as is necessary for separating clearly one phrase from another, like the sign by which teachers of singing point out when breath must be taken.

At first, the hands should be practiced separately, and a special study should be made of those measures, of those passages, or details, which offer some difficulty, whether in the right or the left hand.

The use of the Metronome is strongly recommended.

These four observations are intended to apply throughout all these Studies.

System 1: Treble clef staff with notes and fingerings (1, 2, 3, 4, 5, 8). Bass clef staff with notes and dynamic markings *sf* and *ten.*

System 2: Treble clef staff with notes and fingerings (1, 2, 4, 5, 4). Bass clef staff with notes and dynamic markings *sf*, *p*, and *ten.*

System 3: Treble clef staff with notes and fingerings (1, 4, 3, 2, 1, 1). Bass clef staff with notes and dynamic markings *sf* and *f*.

System 4: Treble clef staff with notes and fingerings (1, 1, 4, 1, 1). Bass clef staff with notes and dynamic marking *sf*.

System 5: Treble clef staff with notes and fingerings (4, 3, 1, 4, 2, 1, 4, 1, 1, 4, 1, 1, 2, 4, 1, 3, 2, 4, 3). Bass clef staff with notes and dynamic marking *sf*.

System 6: Treble clef staff with notes and fingerings (5, 1, 3, 4, 3). Bass clef staff with notes and dynamic markings *ten.*, *sf ten.*, and *pp*.



# Etude II.

Allegro moderato (♩ = 126)

2

*f*

*mf*

*p*

*f*

*f*

*mf*

*più lento*

*pp rall.*

*p*



# Etude III.

Revised and fingered by  
MAX VOGRICH.

Andantino. (♩ = 126.)

First system of musical notation (measures 1-4). The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is Andantino at 126 beats per minute. The first two measures are marked *p* (piano). The third measure is marked *cresc.* (crescendo), and the fourth measure is marked *dim.* (diminuendo). The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation (measures 5-8). The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a triplet of eighth notes in measure 8. The piece concludes with a repeat sign and a fermata.

Third system of musical notation (measures 9-12). The tempo changes to *mf* (mezzo-forte). The right hand plays a series of chords and dyads, with fingerings 5, 1, 5, 2, 5, 3, 5, 1, 5, 3, 5, 1, 5, 2, 5, 4. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation (measures 13-16). The tempo is marked *poco - ral - len - tan - do* (slightly slower). The right hand features a descending melodic line with slurs and accents. The left hand accompaniment includes a triplet of eighth notes in measure 16. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation (measures 17-20). The tempo returns to *a tempo*. The first two measures are marked *p* (piano). The third measure is marked *cresc.* (crescendo), and the fourth measure is marked *dim.* (diminuendo). The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation (measures 21-24). The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a triplet of eighth notes in measure 24. The piece concludes with a repeat sign and a fermata.

## Etude IV.

Fingering, Phrasing, Annotations by  
G. BUONAMICI

Movimento di Valzer (♩ = 168)  
(Waltz-movement)

6

*p*

*f*

*rit.* *mf a tempo* *Fine.*

*p*

*sf*

*p*

Notice here the fingering, which, though, at first, somewhat more difficult than the ordinary fingering ( $\overset{2}{1}\overset{3}{2}$ ), yet ensures a much more certain and correct execution.





# Etude V.

Revised and fingered by  
MAX VOGRICH.

Lento e religioso. (♩ = 72.)

rallen - tanto.

a tempo.

**ff**

ral - len - tan - do.

smorzando.



# Etude VI.

Fingering, Phrasing, Annotations by  
G. BUONAMICI

Allegretto (♩ = 88)

3

From this study, the pupil may learn not only to change fingers on the same key, but also to observe the rests, giving them their full value; a thing not so easy as one would suppose, and, as a rule, not sufficiently attended to by young musicians. Here, the Metronome, as an inexorable judge, will be of great assistance.

# Etude VII.

Allegretto. (♩ = 88.)

*4 sostenuto.*

*p*

*ten.*

*ten.*

*cresc.*

*dimi*

*nuen do.*

*p*

*cre*

*scen - do f*

*dimi - nuen - do - e - ral.*

The score is written for piano and voice. The piano part features a complex rhythmic pattern in the bass line, often with triplets and slurs. The vocal line consists of a series of notes, some with slurs and accents. Dynamics include *p* (piano), *ten.* (tenuto), *cresc.* (crescendo), *dimi* (diminuendo), and *f* (forte). The tempo is marked *Allegretto* with a quarter note equal to 88 beats per minute. The key signature has one flat (B-flat). The score is divided into several systems, each with a grand staff (treble and bass clefs) and a vocal line. The first system includes the tempo and dynamic markings. The second system includes the *ten.* marking. The third system includes *cresc.* and *dimi*. The fourth system includes the lyrics *nuen do.* and *p*. The fifth system includes *cre*. The sixth system includes *scen - do f*. The seventh system includes *dimi - nuen - do - e - ral.*





# Etude VIII.

Fingering, Phrasing, Annotations by  
G. BUONAMICI.

Allegretto. (♩ = 88.)

*non legato.*

The musical score consists of six systems, each with a treble and bass staff. The notation includes various dynamics such as *f*, *p*, *sf*, *cresc.*, *ten.*, and *dim.*. There are also phrasing slurs and accents throughout. Fingerings are indicated by numbers 1-5. The piece concludes with the word "do." in the bass staff.

10422

The measures lacking slurs and dots above the notes are to be executed not exactly *legato* nor *staccato*, but somewhat between the two, corresponding to the *picchettato* of the violinist, and expressed in the language of the pianist by the term: *non legato*. See, with regard to this, also the annotation to Study No 44.









System 1: Treble and bass clefs. Treble clef starts with a 7-measure rest, then a series of chords with fingerings 5, 1, 3, 2, 1, 4, 1, 3. Bass clef starts with a 7-measure rest, then chords with fingerings 5, 1, 3, 1, 4, 1, 3. Dynamics: *f*, *ff*, *p*. A slur covers the right-hand part from the second measure to the end.

System 2: Treble clef has chords with fingerings 3, 2, 5, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Bass clef has chords with fingerings 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3. Dynamics: *p*, *cresc.*, *dim.*

System 3: Treble clef starts with a 7-measure rest, then chords with fingerings 5, 1, 3, 2, 1, 4, 1, 3, 5, 4. Bass clef starts with a 7-measure rest, then chords with fingerings 5, 1, 3, 1, 4, 1, 3, 3, 1, 4, 5. Dynamics: *ff*, *p*. A slur covers the right-hand part from the second measure to the end.

System 4: Treble clef has chords with fingerings 3, 2, 5, 1, 3, 2, 1, 3, 2, 5, 1, 4, 2, 5, 1, 3, 2, 5, 1. Bass clef has chords with fingerings 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3. Dynamics: *f*, *dim.*

System 5: Treble clef has chords with fingerings 2, 4, 5, 4, 4, 5, 4, 4, 3, 2. Bass clef has chords with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Dynamics: *p*, *cresc.*

System 6: Treble clef has chords with fingerings 5, 3, 2, 3, 4, 1, 2, 5, 4, 3, 2. Bass clef has chords with fingerings 1, 4, 1, 4, 1. Dynamics: *f*, *p*, *pp*. A slur covers the right-hand part from the second measure to the end.



# Etude X.

Movimento di Valzer (♩ = 184)  
(Waltz-movement)

7 *dolce*

*ben tenuto il basso*

*mf* *mf* *p*

*f*

*p* *p*

*rall.* *ten. intempo* *ten.*

*f sostenuto* *p* *f*

*p* *dim.* *pp*







# Etude XII.

Fingering, Phrasing, Annotations by  
G. BUONAMICI

Andante (♩ = 76)

(The chords well sustained.) (Sosténganse bien los acordes)

9

*ben sostenuti gli accordi*

*p*

*legatissimo il basso*

*f*

*rall. dim.*

*in tempo*

*cresc. dim. p*

It will be well to practice both the fingerings indicated, and to transpose the Study into *F#* keeping the same fingerings.



Allegretto ( $\text{♩} = 88$ )

15

*f*

*p*

*dim.*

*mf*

*dim.*

*p*

*pp*

*dim.* - *sempre.* -

# Etude XIV.

Fingering, Phrasing, Annotations by  
G. BUONAMICI.

Allegro. (♩ = 108.)

The musical score for Etude XIV is presented in four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The notation includes various fingering numbers (1-5) and phrasing slurs. The final system concludes with a *Fine.* marking.

It will be very useful for the study of the Trill to practice this exercise thus also:

etc:

in which case the execution of measure 15 may be:

Transpose this Study into *G*<sub>b</sub>.



ten. ten. ten.

cresc. - - - - - sino

al - - - - - f

poco a poco diminuen - - -

do e rullen - - - - - tan - - - - - do

# Etude XV.

Allegretto semplice. (♩ = 84.)

The musical score is written for piano and voice. It consists of seven systems of music. The piano part is in 6/8 time, and the vocal part is in 4/4 time. The key signature is one flat (B-flat major or D minor). The score includes various dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), and *pp* (pianissimo). Tempo markings include *Allegretto semplice*, *a tempo*, *lento*, and *ral-len-tan-do*. The score features numerous fingerings, slurs, and accents. The vocal line includes the lyrics "cre - scen - do" and "ral - len - tan - do".



Revised and fingered by  
MAX VOGRICH.

# Etude XVI.

Andante quasi Allegretto. (♩ = 84.)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andante quasi Allegretto" with a metronome marking of 84 quarter notes per minute. The piece starts with a piano (*p*) dynamic and includes several slurs and fingerings. The first system includes the instruction "ten." (tenuto) and a dynamic marking of *p*. The second system continues with "ten." markings and a dynamic of *p*. The third system features a "rallent." (ritardando) section, followed by a "Fine." section, and then a section marked "a tempo" with a dynamic of *p* and the instruction "Il basso ben tenuto." (the bass well sustained). The fourth system includes a "cresc." (crescendo) section and a dynamic of *p*. The fifth system features a dynamic of *f* (forte). The sixth system includes a "dimin - ral - len - tan - do" (diminuendo) section and a dynamic of *sf* (sforzando). The piece concludes with a "D.C." (Da Capo) instruction.



# Etude XVII.

Allegretto. (♩ = 138.)

The score consists of seven systems of piano and bass staves. The key signature is one sharp (F#). The tempo is marked 'Allegretto' with a quarter note equal to 138 beats per minute. The piece begins with a piano (*p*) dynamic and includes various phrasing and dynamic markings such as *cresc.*, *dim.*, *Fine.*, *crescendo.*, *f*, *mf*, *dim. e rall. molto.*, and *D.C. sin al Fine.* Numerous fingering numbers (1-5) are placed above and below notes to guide the performer. The piece concludes with a double bar line and the instruction 'D.C. sin al Fine.'

Observe the change of fingers on the same key. This change, unnecessary at the time when these studies were written, has become indispensable through the modern construction of the pianoforte, the keys of which sink very much lower than formerly; hence, might easily fail to repeat a sound struck by the same finger.



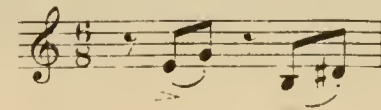
# Etude XVIII.

Fingering, Phrasing, Annotations by  
G. BUONAMICI.

Allegretto. (♩ = 88.)

The musical score consists of five systems of piano and bass staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The first measure is marked *f ben marcato*. The second system includes dynamics *p*, *mf*, *cresc.*, *f*, and *p*. The third system includes *mf cresc.*, *f*, and *Fine.* The fourth system includes *p* and *mf*. The fifth system includes *dimi.*, *p*, and *cresc. molto.* The piece concludes with the instruction *D. S. sin al Fine.* Fingerings are indicated by numbers 1-5 above or below notes. Accents are shown as small triangles above notes. Slurs and hairpins are used for phrasing and dynamics.

General Rule: When two different notes, of whatsoever value, but both equal, are united by a slur, the 1<sup>st</sup> note is accentuated and held for its full value, the 2<sup>d</sup> one for half its value or even less, and without any accent. The accent given to the 1<sup>st</sup> note will, of course, be conformable to the degree of force in general given to the phrase in which this note is found.

Accordingly, in the 23<sup>d</sup> measure of this Study, the left hand will execute thus:  and the accent will be slight, because we have the *diminuendo* of a *mezzo-forte*.



# Etude XIX.

Fingering, Phrasing, Annotations by  
G. BUONAMICI

13

Andante (♩ = 96)

5 4 5 4 5 4 5 4 5 4 5 4 *simile*

*p*

*mf*

*sf*

*dim.*

*p*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*rit.*

*Fine.*

*D. C. sin' al Fine.*

Here, too, though the fingering may seem somewhat complicated, it is, nevertheless, decidedly preferable to the repetition with the same finger, which always produces inexactness and uncertainty in the rhythm.



# Etude XX.

Revised and fingered by  
MAX VOGRICH.

Andante. (♩ = 126.)

The musical score is written for piano in 3/4 time, with a tempo of Andante (♩ = 126). It consists of five systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat). The score begins with a piano (*p*) dynamic and features a variety of textures, including chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-5. The piece includes a section marked *staccato* and a section marked *f* (forte). The final section is marked *dimin. e ral - len - tan - do.* and concludes with a *Fine.* marking. The score is signed D.C. at the bottom right.

# Etude XXI.

Revised and fingered by  
MAX VOGRICH.

Andante. (♩ = 80.)

*p*

*Il basso legato.*

*simile.*

*cresc.*

*sf*

*p*

*cresc.*

*sf*

*legato.*

*Fine.*

*mf*

*rallentando.*

*p*

*D.C.*



# Etude XXII.

Revised and fingered by  
MAX VOGRICH.

Allegretto. (♩ = 104.)

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major and 2/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The score includes various dynamics: *p* (piano), *sf* (sforzando), *rallent.* (rallentando), *a tempo*, and *mf sostenuto.* (mezzo-forte sostenuto). The vocal part has lyrics: 'cre - scen - do.' The score is heavily annotated with fingerings (1-5) and accents. The piece concludes with a double bar line and repeat dots.

# Etude XXIII.

Revised and fingered by  
MAX VOGRIK.

Allegro moderato. (♩ = 96.)

The musical score is written for piano and bass. It consists of five systems of two staves each. The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The piece begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, including triplets and slurs, and is annotated with fingerings (1-5) and accents. The piece concludes with the word 'Fine.' at the end of the final system.













# Etude XXV.

Fingering and Phrasing by  
G. BUONAMICI

Allegretto, quasi andante (♩ = 88)

19

*p carezzevole*

*cresc.*

*mf* *p*

*sf* *p* *Fine.*



ten. *mf* ten. ten.

This system contains the first two measures of the piece. The treble staff begins with a tenuto (ten.) marking. The bass staff starts with a mezzo-forte (*mf*) dynamic and includes fingerings: 1 3 2 5 1 3 2 5 1. The second measure of the bass staff has a tenuto (ten.) marking. The system concludes with two more measures in the treble staff, each with a tenuto (ten.) marking.

*cresc.* *f* *dim.* *sf*

This system contains measures 3 through 6. Measure 3 begins with a crescendo (*cresc.*) marking. Measure 4 is marked forte (*f*). Measure 5 features a decrescendo (*dim.*) marking. The system ends with a sforzando (*sf*) dynamic. Fingerings are indicated throughout, including 3 5 1 3 2 1, 4 3 1 3, and 4 3.

*p*

This system contains measures 7 through 10. The first measure is marked piano (*p*). The system includes various fingerings such as 1 3 2 5 1 3 2 1 and 1 3 2 1 3 2 1.

*f*

This system contains measures 11 through 14. The first measure is marked forte (*f*). The system includes fingerings such as 1 3 2 1 4 1 2 5 and 1 4.

*dim.* *p*

This system contains measures 15 through 18. Measure 15 is marked decrescendo (*dim.*). Measure 16 is marked piano (*p*). The system includes fingerings such as 4 3 5, 2 4, and 3 2 1.

*dim.* *e* *rall.* *D. C. sin' al Fine.*

This system contains measures 19 through 22. Measure 19 is marked decrescendo (*dim.*). Measure 20 is marked *e*. Measure 21 is marked *rall.* The system concludes with the instruction *D. C. sin' al Fine.* Fingerings include 3 2 2 1, 3 2 3 2 1, and 3 1 2 3 4 3.





# SCHIRMER'S SCHOLASTIC SERIES

"Material for vocal and instrumental Study—from the very easiest to the most difficult."

THIS great Series of Books, devoted as the name implies to works of an educational character, is being magnificently received by the musical people all over the country.

The Series embraces only copyrighted works, and contains material covering practically the entire range of instrumental and vocal study.

Many of these works are, and will be, thoroughly original in subject and presentation; while those not strictly novel will always be found superior in point of scope and construction to any existent writing on the same or similar subjects.

New and important works will appear regularly; and in the not distant future Schirmer's Scholastic Series will be as well known as the world-famous Schirmer's Library.

Several important works previously issued in a different series or character also have been incorporated in this Series.

When ordering ask for Schirmer's Scholastic Series (or S. S. S.), and give only the number.

## PIANO SOLO

Vol.		Net
74.	BECKER, RENÉ L., Five Staccato Études	1 00
14.	—10 Melodious Studies. Op. 51	1 00
83.	BILBRO, MATHILDE, Melodies in minors	75
89.	—Two Friends (Right and left hand)	75
39.	COERNE, LOUIS ADOLPHE, Eight Studies for the Development of Style	1 00
51.	DILLER, ANGELA, and QUAILE, ELIZABETH, First Solo Book	60
72.	—Second Solo Book	75
105.	—Third Solo Book	90
13.	DOENHOFF, ALBERT VON, 6 Advanced Special Studies Adapted to Small Hands	75
12.	—3 Modern Piano Études	75
41.	FALCKE, HENRI, School of Arpeggios	1 00
30.	HUSS, GEORGE J., and HENRY H., Condensed Piano Technics	1 00
63.	KINSCILLA, HAZEL GERTRUDE, First Steps for the Young Pianist	75
84.	—Second Steps for the Young Pianist	1 00
110.	—Third Steps for the Young Pianist	1 00
100.	—Essentials of Piano Technic	1 50
1.	KRONKE, EMIL, Advanced Studies in Rhythm. Op. 129	1 00
17.	—12 Melodic Studies. Medium Grade, Op. 128	1 00
9.	LEVEY, HENRY, The Chopin Technic	75
10.	LIEBLING, EMIL, The Complete Scales with Explanatory Notes. Op. 13	75
80.	MORA, FLORA, Método moderno de piano para principiantes	2 00
	PHILIPP, I., Exercises for Independence of the Fingers:	
49.	—Part I	1 25
50.	—Part II	1 25
68.	—School of Octave Playing for Piano, Book I	75
69.	—The same, Book II	1 50
70.	—The same, Book III	1 50

Vol.		Net
108.	REINHARDT, JACOB, Eight Études for the Development of the 4th and 5th fingers	1 00
	ROGERS, JAMES H., Development of Velocity. Op. 40. 2 books:	
5.	—Book I. Scales	1 00
6.	—Book II. Arpeggios	1 00
18.	—10 Études	1 00
71.	—15 Exercises and Études on Broken Chords	1 00
7.	—10 Octave Studies	1 00
60.	SMITH, HANNAH, 20 Progressive Pedal Studies	40
31.	SPENCER, VERNON, 6 Poetic Study Pieces for Children	75
65.	—Poetic Studies in Tone Production, Part I	75
66.	—The same, Part II	75
67.	—The same, Part III	75
48.	STILLMAN, LOUIS, Concentration and Key-board Facility	1 25
38.	STERNBERG, CONSTANTIN, Studies in Repetition Technique	1 00
	WHITING, ARTHUR, Pianoforte Pedal Studies. 2 parts:	
19.	—Part I	1 25
20.	—Part II	1 25
43.	WILLIAMS, FREDERICK A., Octave and Chord Studies	1 00
42.	—Wrist and Forearm Studies in third, sixths and octaves	1 00
16.	WRIGHT, N. LOUISE, 12 Études	1 00
15.	—12 Preludes	1 00

## PIANO FOUR-HANDS

52.	DILLER, ANGELA, and QUAILE, ELIZABETH, First Duet Book	1 00
73.	—Second Duet Book	1 25
106.	—Third Duet Book	1 25



# SCHIRMER'S LIBRARY

## of MUSICAL CLASSICS

### EXERCISES AND STUDIES FOR THE PIANO

VOL. NO.		PRICE
<b>HASERT, R.</b>		
545/546	Op. 50. Modern School of Velocity. 2 vols. Each	75
<b>HAYDN, J.</b>		
295/296	†20 Sonatas (Klee-Lebert) 2 vols. Each	1 25
<b>HELLER, STEPHEN.</b>		
179/180	Op. 16. Art of Phrasing. 2 vols. Each	1 00
176	Op. 45. 25 Melodious Studies. Complete	1 00
1117/19	The same, in 3 vols. Each	60
177	Op. 46. 30 Progressive Studies. Complete	1 00
1120/22	The same in 3 vols. Each	60
178	Op. 47. 2. Studies for Rhythm and Expression. Complete	1 00
1123/24	The same, in 2 vols. Each	60
550/551	Op. 78, 80. Promenades d'un Solitaire. 2 vols. Each	75
130	Op. 81. 24 Preludes	75
600	Op. 82. Flower-, Fruit-, and Thorn-pieces	1 00
748	Op. 119. 32 Preludes (Oesterle)	1 00
766	Op. 125. 24 Studies for Rhythm and Expression (Scharfenberg)	1 25
24	50 Selected Studies from Op. 45, 46, 47	1 25
<b>HERZ, H.</b>		
170	Scales and Exercises	75
1083	Coleccion de escalas y ejercicios (Spanish edition)	75
<b>KÖHLER, L.</b>		
317	Op. 50. First Studies (Klauser)	60
543	Op. 60. 20 Studies in Continuous Scale and Chord Passages	75
540	Op. 85. 12 Studies in Easy Passage-playing	1 00
541/542	The same, in 2 vols. Each	60
746/747	Op. 128. New School of Velocity. 2 vols. Each	75
319	Op. 150. Daily Repetitions	60
318	Op. 151. 12 Easiest Studies	60
425	Op. 157. 12 Easy Studies (Klauser)	60
196	Op. 163. 16 Elementary Studies	60
480	Op. 190. The Very Easiest Studies	75
436	Op. 210. Children's Album	75
490	Op. 218. 40 Children's Exercises and Melodies	60
406	Op. 232. The First Lessons in Finger Dexterity	60
321	Op. 242. Short School of Velocity. without Octaves	60
768	Op. 243. The Children's Friend	1 00
769/770	The same, in 2 vols. Each	60
†Op. 249. Practical Method. New and enlarged edition (Scharfenberg) Vol. I		50
†Vol. II (Scharfenberg)		50
†Vol. III (Scharfenberg)		50
†Vol. IV (Oesterle)		50
1186	Op. 256. 15 Short Studies on Runs and Passages	60
935/936	Op. 300. Practical Method. 2 vols. Each	1 00
51	Sonatina-Album	1 50
<b>KRAUSE, A.</b>		
553	Op. 2. 10 Trill Studies	75
554	Op. 25. The First Studies in Notes for Beginners	75
<b>KÜHNER, C.</b>		
441/442	Album of Instructive Pieces. 2 vols. Each	1 00
481	School of Etudes. Vol. I (Lower elementary grade)	1 00
482	The same, Vol. II (Higher elementary grade)	1 00
483/484	The same, Vols. III-IV (Lower medium grade). 2 parts Each	1 00
485/486	The same. Vols. V-VI (Higher medium grade). 2 parts Each	1 00

VOL. NO.		PRICE
<b>KULLAK, T.</b>		
475	Op. 48. The School of Octave-playing. Vol. I (Preliminary school)	1 00
476	The same. Vol. II (7 octave studies)	1 00
365	Op. 62, 81. Scenes from Childhood (Klauser)	75
566/567	The same, in 2 vols. Each	50
<b>LE CARPENTIER, A.</b>		
1133	A piano method for children	1 50
<b>LE COUPPEY, F.</b>		
1174	Op. 5. Exercises in the form of studies	60
1173	Op. 6. Studies in expression	75
430	Op. 17. The Alphabet. 25 very easy studies (Scharfenberg)	75
67	Op. 20. L'Agilité. 25 progressive studies for mechanism and light touch	75
68	Op. 25. La Difficulté. 15 studies for independence of the fingers (Vogrlich)	1 00
69	Op. 26. Préface à l'Ecole de Vitesse de Czerny. 15 studies for mechanism	1 00
70	The Virtuosity. 50 difficult exercises (Parsons)	75
<b>LEMOINE, H.</b>		
175	Op. 37. 50 Etudes enfantines (Scharfenberg)	75
<b>LOESCHHORN, A.</b>		
491/493	Op. 52. 30 Melodious Studies. 3 vols. Each	60
310/312	Op. 65. Studies for Development of Technic and Expression, Part I (Beginners). 3 vols. Each	50
966	The same, complete in 1 vol.	1 00
313/315	Op. 66. Studies for Development of Technic and Expression, Part II (Intermediate). 3 vols. Each	50
967	The same, complete in 1 vol.	1 00
731/733	Op. 67. Studies for Development of Technic, Part III (for more advanced pupils). 3 vols. Each	60
968	The same, complete in 1 vol.	1 00
501/503	Op. 84. 60 Melodious Practice Pieces for Beginners. 3 vols. Each	60
915	Op. 96, 100. Childhood's Hours	1 00
254	Pianoforte Technics. Daily Exercises	1 00
<b>LOW, J.</b>		
913	Op. 281. Octave Studies	75
<b>MACFARREN, W.</b>		
1037	The comprehensive scale and arpeggio manual	1 50
<b>MOSCHELES, I.</b>		
403	Op. 70. 24 Characteristic Studies (Pauer)	1 50
404/405	The same, in 2 vols. Each	1 00
182/183	†Selected Compositions (Scharfenberg). 2 vols.	1 50
<b>MOSZKOWSKI, M.</b>		
614/615	Album. 26 pieces. 2 vols. Each	1 00
280	†The same, complete in 1 vol. Op. 12. 5 Spanish Dances (Ulrich)	1 00
<b>NEUPERT, E.</b>		
797	12 Studies	75
<b>OESTERLE'S</b>		
Instructive Course:		
1154	Vol. I. 48 pieces. Elementary and Grade 1	1 00
1155	Vol. II. 35 Pieces. Grade 2	1 00
1156	Vol. III. 25 Pieces. Grade 3	1 00
1157	Vol. IV. 22 Pieces. Grade 4	1 00

VOL. NO.		PRICE
<b>PACHER, J. A.</b>		
181	Op. 11. 6 Octave Exercises (Oesterle)	50
<b>PAGANINI, N.</b>		
835	6 Grand Etudes. (See Liszt)	
<b>PISCHNA, J.</b>		
792	60 Progressive Exercises (B. Wolf)	1 50
<b>PISCHNA</b>		
	"The Little." (See B. Wolf)	60
<b>PLAIDY, L.</b>		
304	Technical Studies (Klauser). Complete. Flex. linen	1 25
1129	The same. Part I (Sections 1-4)	50
1130	The same. Part II (Section 5)	50
1131	The same. Part III (Section 6)	50
1132	The same. Part IV (Sections 7-10)	50
<b>RUBINSTEIN, A.</b>		
791	Op. 23. 6 Etudes (Gallico)	1 50
<b>SCHMITT, A.</b>		
335	Op. 16. 61 Studies	1 25
336/338	The same, in 3 vols. Each	50
434	Preparatory Exercises (5-finger exercises)	50
<b>SCHOOL OF MELODY PLAYING</b>		
1147	(Oesterle). Vol. 1	1 00
<b>SCHULZ, F. A.</b>		
392	Scales and Chords in All the Major and Minor Keys	50
<b>SCHWALM, R.</b>		
796	Daily Exercises	1 00
<b>SIGHT-READING ALBUM.</b>		
1248	16 favorite pieces of the 4th grade (Scharfenberg and Oesterle)	1 00
<b>SPANUTH, A.</b>		
1041	Preparatory Piano Technics	1 50
<b>STAMATY, C.</b>		
1135	Op. 36. Rhythmic Training for the Fingers	1 50
1136	The same. (Spanish Edition)	1 50
858	Op. 37. Singing Touch and Technic. 25 easy piano studies	1 00
<b>STREABBOG, L.</b>		
478	Op. 63. 12 Very Easy and Melodious Studies (Grade 1)	75
479	Op. 64. 12 Easy and Melodious Studies (Grade 2)	75
<b>THIRTY LITTLE ETUDES.</b>		
1251	Composed, compiled and edited by Edmund Parlow	75
<b>VOGT, J.</b>		
1097	Op. 124. 12 Easy Studies for Equalizing the Hands	60
965	Op. 145. 24 Octave Studies (medium difficulty)	75
<b>WIECK, F.</b>		
66	Piano Studies	75
<b>WOLFF, B.</b>		
1176	Op. 106. Octave Studies	1 00
1099	Op. 118. 12 Short Octave Studies	60
898	Der Kleine Pischna. 48 practice pieces	60

Volumes marked (†) may be obtained in Cloth Binding. Prices will be quoted on request.  
A Complete Catalog of Schirmer's Library of Musical Classics will be mailed if desired.





